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32nd Winter

1884-5.

FRENCH GALLERY,

120, PALL MALL, LONDON, S.W.

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1884-5.

THE

THIRTY-SECOND ANNUAL Winter EXHIBITION

OF

PICTURES,

THE CONTRIBUTIONS OF

BRITISH AND FOREIGN ARTISTS,

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AT THE

FRENCH GALLERY, 120, PALL MALL,

OPPOSITE THE OPERA COLONNADE.

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OPINIONS OF THE PRESS.

FRENCH GALLERY, 120, Pall Mall.—"Professor Müller's 'Tric-trac Players, Cairene Café,' is, on the whole, the most brilliant and successful of the several works which he has at different times exhibited in this Gallery; which is the same as saying that, in its own class, the picture is beyond the reach of rivalry. . . . . But if Herr Müller has surpassed himself, what is to be said of Herr Heffner? His three large landscapes of the Campagna—'Desolation,' 'Solitude,' and 'Repose'—are really noble works of their kind, and, judged by any standard, they can hardly be called anything else than magnificent landscapes."—Vide The Times, November 3rd, 1884.

FRENCH GALLERY, 120, Pall Mall.—"The French Gallery has won a distinct and most honourable position in the world of modern art. Avoiding the fantastic caricatures of 'impressionists,' and the glaring crudities of Parisian realists, Mr. Wallis selects a class of works invariably claiming our admiration, on account of their technical excellence."—Vide Morning Post, November 3rd, 1884.

FRENCH GALLERY, 120, Pall Mall.—"Among the metropolitan art exhibitions, which are ever on the increase, the French Gallery ranks the oldest and most prominent. . . . . Year after year it is a veritable treasure-house of art, gathered together from the leading schools of France, Germany, Italy, Spain, and other countries where artists most do congregate."—Vide Morning Advertiser, November 5, 1884.

FRENCH GALLERY, 120, Pall Mall.—"It is really refreshing to be able to turn into a Gallery where the works are all by masters of established reputation, or by those whose eminence is only a question of time."—Vide Daily Chronicle, November 10, 1884.

FRENCH GALLERY, 120, Pall Mall.—"Carl Heffner this year rises to a level he has never before attained in his three large views of the Campagna. In each case he has reproduced, with singular skill, almost rising to genius, those aspects of sky and effects of atmosphere by which he has attained notoriety."—Vide Illustrated London News, November 8, 1884.

FRENCH GALLERY, 120, Pall Mall.—"The chief feature of the present exhibition is found in thirteen paintings by Carl Heffner, executed during the past and present years. That Heffner can sing sweetly his ever-varying pictorial notes in Nature's praise we know well; but it may be doubted if ever the master hand has touched a chord of such pathetically solemn import as in the four larger canvases he here gives to the world."—Vide Queen, November 8, 1884.

FRENCH GALLERY, 120, Pall Mall.—"A capital picture by Professor L. C. Müller, of Vienna, represents two swarthy Arabs playing at tric-trac in a Cairene Café. The on-lookers, as well as the players, are true types of Oriental character, and all are animated and expressive in their gestures. The picture is remarkable, moreover, for its truthful illumination and fine quality of colour. We have seen nothing by him so luminous in tone, or so completely harmonious in general effect."—Vide Graphic, November 8, 1884.

FRENCH GALLERY, 120, Pall Mall.—"Carl Heffner reigns supreme in the French Gallery with his great solemn, melancholy views of the Roman Campagna: The castle of Ostia, square and grey in the broken moonlight across the still lagoons; the Appian way, and the Claudian aqueduct, with the domes of distant Rome; undying witnesses of a dead world. . . . . Surely noble work is this, full of the romance of the grave."—Vide The World, November 5th, 1884.

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FRENCH GALLERY, 120, Pall Mall.—"Tric-trac players, by Professor L. C. Müller, is a piece of matchless figure work. Such life, such nervous touch in the hands, such ease of form, such richness without loudness of colour, such finished painting without 'muchness' or overloading, and such admirable expression in every face and figure. Germany may well be proud of Professor Müller in this respect, for we know no artist who can produce such painting as this."—Vide Literary World, November 7, 1884.

FRENCH GALLERY, 120, Pall Mall.—"The usual place on the couch is taken by a work of microscopic delicacy such as we now look for at the accomplished hand of Seiler, vice Meissonier."—Vide Daily Telegraph, November 5, 1884.

FRENCH GALLERY, 120, Pall Mall.—"Carl Heffner's canvases will not alone confirm the position attained by him as a landscapist *hors ligne*, but will amply extend it."—Vide Society, November 8, 1884.

CATALOGUE.

The Secretary will give every information that Visitors may require as to the price of the various Pictures, where they are placed, &c.

The Copyright of all the Pictures is reserved, unless when otherwise stipulated.

The Names of the Artists (Contributors) are arranged alphabetically at the end of the Catalogue.

A deposit of 20 per cent. to be paid at the time of purchase.

N.B.—Purchasers are entitled to a Season Ticket.

1	An Old Man's Dream	*C. Kirchmayr*
2	Le monde où l'on s'ennuie	*C. Seiler*
3	Off the Track	*W. Szernez*
4	Of the Olden Times	*J. Noerr*
5	A Study—Interior, Cairo	*Prof. L. C. Müller*
6	A Cloudy Day on the Llugwy, N. Wales ...	*B. W. Leader, A.R.A.*
7	A Thirst for Information	*R. S. James*
8	The Belle of the Village	*A. Bertsik*
9	Surrey Heather	*F. A. Saltmer*
10	A Home of Ancient Peace	*R. Gallon*

11	At the Fountain	*Prof. C. Wünnenberg*
12	A Quiet Pool	*A. Windmaier*
13	Playmates	*C. Rickelt*
14	Sheltering from the Storm, Subracio, near Rome	*Prof. H. Corrodi*
15	Home from the Fair	*G. von Bochmann*
16	A Coptic Maid	*Prof. L. C. Müller*
17	Summer Leaves—Ville d'Avray, Seine et Oise	*J. B. C. Corot*
18	A Doubtful Reception	*H. Zügel*
19	A Bit of Norway	*C. Rassmussen*
20	The Rising Moon	*A. Windmaier*
21	Off the Dutch Coast	*C. Rassmussen*
22	The Last of the Leaf	*J. Wenglein*
23	Tric-trac Players—Cairene Café ...	*Prof. L. C. Müller*
24	A Crown of Honour	*H. König*
26	Conspirators	*J. W. Chapman*
27	Under Father's Umbrella—Tivoli, near Rome	*Prof. H. Corrodi*
28	In Pouting Mood	*Prof. L. C. Müller*
29	The Locksmith	*E. Allan-Schmidt*
30	Outskirts of a Welsh Farm—a Windy Day...	*B. W. Leader, A.R.A.*
31	Uninvited Guests	*H. Zügel*

32	A Bavarian Homestead ...	... *C. Heinisch*
33	Design for a Fan	... *Prof. F. A. Kaulbach*
34	View on the Oise at Antwerp...	... *C. F. Daubigny*
35	A Courtyard in Venice ...	... *C. Charlton*
36	The Home of the Deer ...	... *A. Fink*
37	Eagle Crag, Borrowdale ...	... *J. Peel*
38	A Study—Street Scene, Cairo	... *Prof. L. C. Müller*
39	Things Spiritual and Temporal	.. *Marcius Simons*
40	Near Fontainbleau ...	... *N. Diaz*
41	Going to Market, Poland ...	... *A. Kozakiewiez*

The following thirteen pictures are by CARL HEFFNER, *painted during the years* 1883 *and* 1884 *from studies made on the spot :—*

42 Portici, near Naples, with Vesuvius in the Distance

43 Entrance to the Public Gardens, Venice

44 Near Innsbrück, Tyrol

45 On the Terra Ferma, Mestre, near Venice

46 View on the Inn, Tyrol

IN THE CAMPAGNA.

"The aspect of the desolate Campagna in one direction, where it was most level, reminded me of an American prairie; but what is the solitude of a region where men have never dwelt to that of a Desert where a mighty race have left their foot-prints in the earth from which they have vanished;

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where the resting-places of their Dead have fallen like their Dead; and where the broken hour glass of Time is but a heap of idle dust!"—CHARLES DICKENS.

"Dead generations lie under your feet wherever you tread. The place is haunted by ghosts that outnumber by myriads the living, and the air is filled with a tender sentiment and sadness which makes the beauty of the world about you more touching. The *contadino* or shepherd offers you an old worn coin, on which you read the name of a Cæsar, or a *scarabæus* which once adorned the finger of an Etruscan King, in whose dust he now grows his beans, or the broken head of an ancient jar in marble or terra-cotta, or a lacrymatory of a martyred Christian, or a vase with the Etruscan red that is now lost, or an intaglio that perhaps has sealed a love-letter a thousand years ago."—STORY'S "ROBA DI ROMA."

DESOLATION.—No. 47.

Moonrise—The Temple of Jupiter, Castle, and Ruins of Ostia.

"On either side slumber the still waters of the pestilential lagoon, called the Stagno, waving with tall weeds which rustle moaning in the wind and white with flowering ranunculuses. In front, the mediæval Castle rises massive and grey against the sky-line. Every artist will sketch the Castle of Ostia, and will remember as he works, that Raphael sketched it long ago, and that from his sketch, Giovanni da Udine painted it in the background of his grand fresco of the victory over the Saracens, in the Stanza of the Incendio del Borgo, in the Vatican, for here the enemy who had totally destroyed the ancient town in the fifth century, were as totally defeated in the reign of Leo IV. (A.D. 847-856). Procopius, in the sixth century, wrote of Ostia as 'a city nearly overthrown.' The present town is but a fortified hamlet, built by Gregory IV., and originally called by him Gregoriopolis. It was strengthened by Nicholas I. in 858. In the fifteenth century Cardinal d'Estouteville employed Sangallo, who lived here for two years, in building the Castle, and Giuliano della Rovere, afterwards Pope Julius II., and then Cardinal-Archbishop of Ostia, the "Dean of the Sacred College," continued the work. Here he took refuge for two years from the persecutions of Alexander VI. Afterwards he imprisoned Cæsar Borgia here in 1513, whose escape was connived at by Cardinal Carbajal, to whose care he was entrusted. Nothing remains of the internal decorations but some mouldering frescoes executed by Baldassare Peruzzi, friend of Raphael, and Cesare da Sesto, for Cardinal della Rovere, but the outer walls are so covered with the escutcheons of their former Papal owners as 'to form a veritable chapter of Pontifical heraldry.'"—AUGUSTUS J. C. HARE, "DAYS NEAR ROME."

SOLITUDE.—No. 48.

On the Via Appia.—The old Cemetery of Rome in the times of the Cæsars, founded 312 years before Christ.

On the left-hand side is a stone bearing the initials S. P. Q. R., marking the resting place of someone held in honour by the Senate and People of Rome, Senatus Populus Que Romanus.

"You follow, without diversion, the road which the Censor Appius Claudius, after digging the first aqueduct to direct the waters of Præneste on Rome, opened and paved 310 years before our Era. We were now in the very heart of antiquity, Pliny, Asinius Pollio, the Æmilii and Licinius, and Popilius and Canidius, and Curio, if they were to return, would point out the illustrious dead whom they once knew, with a gesture they would mark the villas once scattered on the slopes."

FRANCIS WEY, "ROME."

REPOSE.—No. 49.

The Aqueduct of Claudius, taken near the Porta Furba, about two miles from Rome.

"All across the plain you see the long Aqueducts of Claudius measuring the distance. Rome appears before you, with her hills covered with buildings, her domes, her ruins, her cypresses, Rome in her bronzed girdle of the Lower Empire, with the violet mountains of Etruria far beyond."

FRANCIS WEY, "ROME."

50 By Baiæ, near Naples. Temple of Venus

51 Viareggio, a Watering-place near Leghorn

52 Fishing Pool, Viareggio

53 S. Trovaso, Venice

54 On the Quay, Viareggio

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55 Street Well, Cairo ... ... *M. Murray-Cookesley*

56 The Land of the Midnight Sun ... *L. Munthe*

57 On the Llugwy, N. Wales ... ... *J. Whipple*

58 A Snowdrift ... ... *E. Meissner*

59 The Pride of the House ... ... *A. Bertsik*

60 Travels at Home ... ... *C. Mayr Graz*

61 Summer Flowers ... ... *Ada Bell*

62 On the Lagoons, Venice ... ... *Hilda Montabla*

63 The Waving of the Grass ... ... *J. Clayton Adams*

64 Flowing to the Sea—Collwyn Bay ... *B. W. Leader, A.R.A.*

65 A Meet in the Campagna ... ... *C. Pittara*

66	Twelve o'Clock	... *A. Sparkes*
67	"Juventa, primavera della Vita"	... *A. Ebert*
68	Sunset on the Giudecca, Venice	... *Clara Montalba*
69	A Summer Shower ...	... *E. Sainsbury*
70	A Winter's Eve—Bavaria ...	... *A. Windmaier*
71	The Trent at Ingleby ...	... *J. Peel*
72	Want!—Her Last Resource ...	... *Frank Holl, A.R.A.*
73	In the Hey-dey of Youth ...	... *A. Ebert*
74	Early Morning, Venice ...	... *Clara Montalba*
75	Le bon Petit Frère ...	... *J. Ruinart*
76	The Sportsman's Return ...	... *L. Caille*
77	'Tis Raging Noon... ...	... *J. Clayton Adams*
78	Hunting in Poland ...	... *B. Klecynski*
79	A Love Story	... *M. Goodman*
80	Breaking up the Wreck ...	... *Th. Weber*
81	Morning at Tenby, S. Wales ...	... *G. A. Williams*
82	What shall I Play... ...	... *H. Ziebland*
83	Looking up the Seine ...	... *Ida Bromley*
84	Left Alone	... *M. Preindlsberger*
85	Venice, Morning	... *Pownall Williams*
86	An Eastern Water-carrier ...	... *Alf. Elmore, R.A.*
88	A Winter Posy	... *A. Scanes*
89	Destined for the Harem ...	... *M. Murray-Cookesley*

90 Waiting for Bacchus ... ... *J. Wycliffe Taylor*
91 Sounding the Fanfare ... ... *R. Assmus*
92 In the Gloaming ... ... *E. Sainsbury*
93 An Autumn Eve ... ... *J. R. Tschann*
94 "One of these little ones" ... ... *M. Venables*
95 A bit of Lake Starnberg, Bavaria ... *J. Wopfner*
96 Fruit ... ... *Constance Melhuish*
97 Unwelcome Visitors ... ... *A. D. Montemezzo*
98 Baby's Bath ... ... *L. Vollmar*
99 Waiting for Orders ... ... *W. Szernez*
100 A Lady's Letter ... ... *R. S. James*
101 Twilight ... ... *R. Schleich*
102 Music on the Waters ... ... *R. Falkenberg*
103 His only Companion ... ... *H. Kauffmann*
104 A Waif ... ... *E. de Blaas*
105 On the Sands ... ... *R. von Poschinger*
106 The Start for the Hunt ... ... *A. van der Venne*
107 Watering Cattle ... ... *C. Heinisch*
108 Frozen Up ... ... *W. de Gegerfelt*
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110 Rest after Work ... ... *R. Falkenberg*
111 Young Hopeful ... ... *E. de Blaas*
112 Dordrecht, Holland ... ... *Jas. Webb*

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114	Belated	*A. Windmaier*
115	Gathering Fuel	*J. Whipple*
116	A Cornish Drying Ground	*W. H. Bartlett*
117	By the Brookside	*Emil. Keyser*
118	Limekilns, Clapham, Sussex	*Jas. Webb*
119	The Lover and his Lute	*Max Todt*
120	Where the Bee Sucks	*M. Goodman*
121	Reading	*H. Muhrman*
122	A Winter Morning	*Harry Goodwin*
123	Mosque at Adrianople	*F. Roubaud*
124	* * * * *	*A. Scanes*

"The wind hath swept the flowers, their leaves are dead,
The music is played out."

125	Outskirts of the Forest	*J. Wenglein*
126	A Treasure	*Virginia Fontana*
127	Wild Flowers	*Emil. Keyser*
128	A Kentish Road	*S. R. Cadogan*
129	Tracking the Route	*C. Seiler*
130	In the Library	*E. Allan-Schmidt*

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